SACRED DANCE GUILD

NEWS LETTER

IV 2

Editor January Issue Martha Frizzell, Charlestown, N.H. 1962

Announcing

SACRED DANCE GUILD annual MEETING and MIDWINTER WORKSHOP

February 21 and 22 in the Assembly Hall of the

COMMUNITY CHURCH OF NEW YORK
40 East 35th Street New York City

Our annual two day conclave in New York City includes classes by two outstanding teachers and choreographers, DONALD MCKAYLE and LEDA CANINO, an informative book exhibit, a vesper service by members of the Union Seminary Dance Group, and an evaluation session presided over by WALTER SORELL. The detailed schedule appears below.

In response to a frequently-voiced request, an evaluation session is being included in our activities. Sacred dance works, solos as well as choir offerings and other group works, will be presented by the participants for evaluation by experienced, professional people. MR. SORELL, who will be present at the Workshop with an exhibit of books from his Dance Book Gallery, has graciously consented to making a professional critique of the works presented and to speak to us at the conclusion of the session.

Participants who plan to prepare and present works for evaluation should inform Mrs. Walter Wink, 75 LaSalle St., Apt.14H, New York,N.Y. by February 1. Please state length and include a brief description of the work.

These meetings are open to all interested persons. Participants are advised to pre-register to be assured of admission. The evenings have been left unscheduled, giving free time for informal excahnge of ideas and thoughts, browsing in the Dance Book Gallery (open evenings), and other independent activities. Arrangements have been made to have lunch brought in for Wednesday and Thursday noon for those desiring it.(Nominal cost-under $1.00)

Participants will please come dressed prepared for active work. Works presented in the Evaluation Session ,ay be costumed, if convenient. It is always interesting to see what costumes are worn by different choirs, and to see the movement enhanced by this costuming, including whatever symbolism or element may be necessary to the dance. (However, if it is inconvenient to bring costumes, do not hesitate to present works in practice garb. Perhaps you can describe the costume or show us a photograph or sketch of it.)

WHO'S WHO

DONALD MCKAYLE Professi·nal dancer, choreographer, teacher; studied with Sophie Maslow, Jean Erdman, Pearl Primus, Hadassah, Martha Graham and others; danced with leading contemporary dance companies and in Broadway and TV productions. His diverse talents have taken him everywhere from the Jacob's Pillow Dance Festival to making enahanting children's records. Most important to us is his ability to teach a wonderfully organized and stimulating class. For a more detailed biography of this exciting dancer-teacher, see his story in the June 1960 issue of DANCE.

LEDA CANINO Dancer, choir director and choreographer; graduate of Sarah Lawrence College, studied further with Hanya Holm, Alwin Nicolais, Jose Limon, Pearl Primus and Martha Graham; taught at colleges and religious conferences; has given lecture-demonstrations on sacred dance, and directed dance choirs. Mrs. Canino taught at the Guild's Regional Workshop in Schenectady, N.Y. in 1960 and was heartily endorsed by everyone who attended. Her ability to inspire students to find a vital movement expression through creative dance is especially valuable to our workshop.

WALTER SORELL Critic, essayist, playwright, poet; associate editor of DANCE OBSERVER; author-editor of THE DANCE HAS MANY FACES which includes the religious dance in its contents; author of THE SACRED DANCE in February 1961 issues of DANCE OBSERVER, and participant in the National Council of Churches consultation on the dance, Novemer 1960. Mr. Sorell has a long-standing interest in religious drama and dance. His essays and reviews have appeared in leading dance and lay publications here and in England.

SCHEDULE OF EVENTS

Wednesday, February 21,1962

9:00 A.M. Registration & preparation. Dance Book Gallery exhibit
9:30 A.M.-12:00 noon Workshop by Donald McKayle: Techniques and the Expressive Use of Movement.
12:00 noon Lunch (Please order before you register)
1:00 P.M. Choreographic Evaluation. Sacred Dance works will be shown, for evaluation by the professional leadership of the workshop. Walter Sorell will make the concluding statement and lead discussion.

Thursday, February 22, 1962

9:00-12:00 noon Workshop by Leda Canino:"Dance as Revealer of Spiritual Truth."
12:00 noon Lunch (Please order before Mrs. Canino's class)
1:00 P.M. Sacred Dance Guild annual meeting
2:00 P.M.-4 P.M. Choreography; choreography will be creatively developed by participants under Mrs. Canino's direction.
4:00 P.M. Vesper Servive by members of Union Seminary Dance Group.

OTHER INFORMATION

We have two very full days planned. All sessions will begin promptly as scheduled.

Transportation The Community Church of New York is located at 40 East 35th Street near Park Avenue, easily reached from Grand Central and Port Authority by bus and subway. Public parking lots at 32nd Street & Park Avenue, on 38th Street between Madison & Fifth, and on 39th Street between Park and Madison.

Housing Murray Hill Hotel at 42 West 35th Street, the Congregational Christian Service Center at 110 East 29th Street and Tatham House (YWCA) 138 East 38th Street.

Fees	Guild Members	Non-members
One day (Feb. 21 or 22)	$4.00	$6.00
Complete two-day workshop	7.00	10.00

Students will be admitted at students' rates.

Meetings are open to all interested persons. Participants are advised to pre-register in order to reserve space at the workshop. Please write Mary Jane Wolbers if you intend to come, and enclose fee or a minimum deposit of $1.00.

Committee Mrs. Charles Wolbers (Mary Jane), chairman, Mrs. Chester Miller (Jean), Mrs. Walter Wink (Virginia)
Mary Jane's address is 6 Excelsior Ave., New Paltz, N.Y.

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DANCER: REVEALER OF SPIRITUAL TRUTHS
by Leda Canino

In the search for insight into the nature of the most perceptive type of creativity we find a remarkable passage in the religious philosopher Martin Buber's writings on the nature of a greater reality. He states," But the greater reality is another. And how can I give this reality to my world except by seeing the seen with all the strength of my life; hearing the heard with all the strength of my life; tasting the tasted with all the strength of my life? Except by bending over the experienced thing with fervor and power and by melting the shell of passivity with the fire of my being until the confronting, the shaping, the bestowing side of things springs up to meet me and embraces me so that I know the world in it."

This is a passionate plea for all men to develop their sensitive intuitions and arrive at a greater life in tune with the Infinite. Upon this philosophy, I believe, must grow a new aesthetic philosophy of the creative dance. So that the creative dancer can truly become a revealer of spiritual truths, an entirely new way of teaching dance language must be evolved. Important thoughts initiate and must propel dance movement so that the mind's image can become truly realized through the visulaization of the concept.

Taking the word confronting from the Buber reading, it could be simply understood that man confront man in an I-and-Thou relationship; man confronts the possibility of the Infinite in an I-and-Thou relationship; this is done from the deep source within his being. This powerful focus of energy-confronting- in life then becomes the motivation of dance technique. Man shapes his art form through ever new exploration of time and space and of special organization based on personal dramatic stimuli. The creative dancer must build each dance as if making a new environment to move within. If this environment is beautifully conceived then the dance has succeeded in revealing new truths ! Each individual, having evolved a time and space sequence, enters into the new environment and makes it come alive through human joy and freedom, through love, through suffering and contrition.

At various motion choir presentations I have become troubled at the lack of truly powerful movement. True, we are to be involved a great deal in meditation, but too often our dance attempts lose their value. The energetic reaction to purpose becomes weak and too much two-dimensional posturing takes palce. The primitive dancer sensed that the dance had a mystical power and the more total his participation was, the greater became his revelation. I believe early man sensed that the dance could connect personal experience to a higher realm of truth. This total energetic response-this reaction to purpose-bestows upon all of us the serious intent of the creative dancer, revealer of spiritual truths.

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Sacred Dance Guild members were first introduced to the dynamic teaching and philosophy of Mrs. Canino at the regional workshop in Schenectady in October 1960. We are happy to note that, in response to many requests, she will teach at the coming February workshop in New York City.

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"The arts are a chalice that carry the knowledge of wisdom and the religion from one nation to another. It is my great desire and plea for the church to reach out and take the arts--ALL of them- and USE them." Ruth St. Denis

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A bookshelf of references on the sacred dance is being established at the library of Drew University, Madison, N.J., for the use of the theological students there.

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The CANADIAN DANCE WORLD, a new publication, will devote one of its first issues to the subject of the religious dance.

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NEW YORK REGIONAL WORKSHOP

New Yorkers, as well as sacred dance enthusiasts from nearby New Jersey and Connecticut communities, forty-two in all, participated in the annual New York Regional Fall Workshop of the Sacred Dance Guild on October 7. Featured leaders for the workshop were Sister Jean, of the Episcopal Order of the Teachers of the Children of God, and Jeanne Fuller, dance choir director of Darien, Connecticut.

Sister Jean began the day's activities at the New Paltz Methodist Church with a vigorous and challenging technique session which proved a hearty workout for most. A discussion of the use of choral speech with movement followed, one of the high points of which was Sister Jean's insistence that sacred dance must be at least as good as secular dance, " and perhaps just a bit better!"

An informal luncheon was followed by a discussion period led by Jeanne Fuller, assisted by a panel which included Sister Jean, a modern dance instructor from a local college, and a minister. The larger group was broken down into several sm groups, each armed with a different set of questions, and each group in turn reported on its conclusions.

A performance of " Mary Magdalene", a dance drama choreographed by Sister Jean, followed as an axample of combined choral speaking and dance movement. Accompanied by eight dancers from her Tuller School group, Sister Jean danced the role of Mary Magdalene. Group movements were made more meaningful to workshop participants when, prior to the performance, Sister Jean taught a portion of both words and movement to the whole group.

The scene of the workshop was shifted at 5:00 P.M. to St. Andrew's Episcopal Church, where a Vesper Service brought the day's activities to a worshipful close. Appearing by invitation in the service were the Tuller School group under the direction of Sister Jean, the Hugenot Dance Choir of New Paltz, Mary Jane Wolbers, director, and the Dance Choir of First Congregational Church, Darien, Connecticut, directed by Jeanne Fuller.

Reported by Judy Bennett (Mrs. David W.)
Sloatsburg, N.Y.

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"Stained Glass Windows" choreographed by Deboral Zall, was shown over CBS-TV on October 29, 1961 Lamp Unto My Feet program. The work brings to life scenes depicted in the windows of churches around the world. Assisting Miss Zall were Dan Jaramillo, Renee Rapaport and Toby Glanternik.

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Charles Weidman and Mikhail Santaro devoted themselves to a production of Bach's Christmas Oratorio this past holiday.

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NEW ENGLAND WORKSHOP

The fall workshop of the Sacred Dance Guild was held at the Robert Gould Shaw House in Boston, Massachsetts on October 14, 1961 under the able leadership of Ruby Henderson. Maine, New Hampshire, Rhode Island, Connecticut and Massachusetts were represented in the sixty-eight persons attending.

The morning session was opened by our president, Ruth Rayton, followed by a presentation of " Come, Come Ye Saints" by Dorothy Creed and two members of her choir.

Nancy Lob and Stanley Arundholz shared in the basic training periods of the morning session. Excellent examples of the use of tension and relaxation of movement as applied to sacred dance were thoroughly explored and the application of such movement was extended to the projection of one's own interpretation of the subject matter of the sacred dance. The session was very informative.

The afternoon session was opened by the Rev. Robert Storer, General Program Chairman of the Sacred Dance Guild. He gave a short review of the history of sacred dance and reminded us that our own Sacred Dance Guild was organized six years ago this month.

Rev. Storer stated that, although the dance group could share in the creation of a number, each group should have an experienced director who understands music, movement, the use of dynamics, the importance of projection and the ability to adjust movements to the available space in the church.

Mr. James W. Henderson gave a most valuable talk on " Drama as as Element of Sacred Dance." Because so many people attending the workshop have requested copies of this speech we are printing it in its entirety in this Newsletter. Do not fail to read it.

Naomi Aleh-Leaf, Israeli dancer, teacher, choreographer, led the entire group in a very stirring and meaningful interpretaion of " Hallelujah" by Pougaclov. Much that the group had learned during the morning sessions was demonstrated in this inspiring processional.

Stating that " Dance is the Poetry of Music" Aleh-Leaf urged us to use all techniques in our approach to the sacred dance: definite values in motion, facial expression, emotional attitudes, vitality, communication, drama, devotion. It was a most rewarding experience to work with Naomi Aleh-Leaf.

The Children's Dance Choir of Shaw House presented a very beautiful interpretation with Ruby Henderson reading the text.

An outstanding feature of the afternoon was Ruby Henderson's interpretation of THE CREATION with Mr. Henderson reading the narration from the Scripture. It was so dramatically and sincerely presented that those observing felt that they were themselves living through the miracle of creation.

The workshop was closed with Dorothy Creed giving the benediction in movement.

Mrs. Henderson is to be highly complimented for arranging such an informative and inspiring workshop.

Reported by Josephine Rice (Mrs. Theodore L.)
117 Sewall Woods Road
Melrose, Mass.

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DRAMA AS AN ELEMENT OF SACRED DANCE
by
JAMES WILLIAM HENDERSON

(A Talk Given Before the Fall Workshop of The Sacred Dance Guild at the Robert Gould Shaw House in Boston, Massachusetts on October 14, 1961, a Saturday)

The same bricks, stone, morat and steel may be used to build a charnel house or a temple. The same paints, canvas and techniques may be used to paint a harlot or a Madonna. The same musical ingredients that go into the making of a bawdry tavern song are likewise employed in the composition of an anthem, a cantata, an oratorio--all of which lend credence to the fact that it is the purpose in the mind and heart of the creator that determines the nature of the finished product.

It is from this approach that I shall base my little talk this afternoon. Sacred Dance may mean different things to different people; therefore, in talking about this form of expression, as a poet and a dramatist, I should perhaps state what it means to me, because it is the function of the poet and the dramatist to see life steadily and to see it whole--to evaluate, as it were, all the multifold aspects of life, and view them in their proper perspective. As I see it then, Sacred Dance is essentially one of the fine arts--an interpretive and communicative form of expression, having for its primary purpose worship and the transmission of sacred impressions. To me, it has all the basic elements of Dance in its general connotation, differing only in that these elements are directed toward a religious or sacred end. It encompsses all the devices and techniques of Secular Dance, and is therefore not necessarily a form of expression peculiar to itself, or a thing apart. Just as Hymnology lies within the scope of poetry, Cathedral-building within the general sphere of Architecture, and Religious Painting and Sculpture within their respective fields,- so does Sacred Dance lie within the scope of Dance in its general meaning.

The general elements of Dance are too well known to merit any discussion in this particular talk. There is, however, one element on which it might be beneficial to enlarge at this time. That one is Drama, and the part it plays in Sacred Dance.

Sacred Dance had its beginning in Drama. Or I might reverse that

statement and say that Drama had its origin in Sacred Dance. Or, better still, I might say that they were twin forms of expression born of the womb of time at the same moment; for it seems quite certain that when man first became aware of a Power or a Presence outside of, and greater than himself, he dramatized his emotions of awe, reverence, thanksgiving, fear, wonder, penitence, petition, in the form of religious dance. It thus becomes evident that Drama is one of the most important elements of this form of expression.

It might well be asked in this connection just what is meant by the term, drama? What, in essence, is it? I shall give you the answer that I have found most satisfactory in my work in this special field. Drama, in its broader sense, is Human Character Acting Emotionally in a Crisis. Thus definition leads to the realization that drama can be broken down into its component elements; and since such a process would be enlightening with reference to our present topic, I must proceed to do that.

First, there is HUMAN CHARACTER, or PERSONALITY. It is quite obvious that without human character there could be no drama. Second, there is ACTION. As you probably know, the word, drama, is derived from the Greek meaning action-a doing. This, however, must not be confused with activity-there is a vast difference between the two. Action in drama is that type of activity in which the human spirit moves. It is not only a doing something, it is doing it in such a way that it will reaveal and explain, at least in part, the inner workings of the soul of the participant. This leads to the third element-EMOTION. The projection of character and personality is intensified, and the impact of the action is heightened by the depth of emotion involved and expressed. It is emotion more than anything else, that gives color, vibrancy and meaning to action. These then are the three basic elements of drama-human character, action, emotion.

There is yet another element in drama. Let us call it the Conditioning Element-CRISIS. Crisis must be present or implied in all true dramatic situations. Even all crises are not dramatic. A crisis to be dramatic, must be accompanied by powerful feelings and graphic manifestations of character. Now we have the basic definition of drama as already stated-Human character acting emotionally in a crisis.

There are, notwithstanding, three elements to be considered. These may be spoken of as contributory elements. The first of these is CONFLICT or STRUGGLE- a human will pitted against another will, against heredity, circumstance, the social or political order; against fate, or against some innate characteristic, The second of these is so evident as a principle running through all nature that it needs only to be mentioned for its importance to be realized. the third and last of these contributory elements is SPECTACLE-the one dealing most specifically with visual aspects. People speak of going to see a play-they watch a dance. Spectacle has in itself a certain dramatic impact, and often projects as much emotion and character as all the other elements combined.

These are the stuff of which drama is made. They are the chief materials of the dramatist-the abstract principles governing the content of his work. The dramatist, or playwright, however, is only one of a number of collaborators in bringing the drama to its complete fulfilment. Where the dramatist leaves off, the Director steps in to shoulder the tremendous responsibility of giving life a and verisimilitude to the creation of the dramatist. He must translate into concrete action this highly abstract creation. In collaboration with his actors, he must begin applying the five fundamentals of direction- Composition, Picturization, Movement, Rhythm and Pantomimic Dramatization. Time will permit me to discuss each of these briefly.

COMPOSITION is the structure, form or design of a group. It is used to express the feeling, quality and mood of the subject through color, line, mass and form. It is the technique for bringing a conception to life.

PICTURIZATION is the visual interpretation of the movement. It is the placing of characters so as to suggest their mental and emotional attitudes to one another as that the dramatic nature of the situation may be the better visualized by the audience.

MOVEMENT, the third fundamental, is so much a part of dance that I need only note here that we learn the principles of movement in drama from those of the dance. We learn that movement has certain definite values with respect to area, level, plane, and so on; that movement may be designated as strong or weak, relative to emotional and visual impact; that, like Composition, it has a technical and mood value.

RHYTHM, the fourth fundamental, is equally a part of the dance. In drama, we speak of rhythm as the experience we receive when a sequence of impressions, auditory or visual, has been ordered into a recurrence of accented groups. Dependent upon the intensity of the impressions, our experience is expressed by degrees of emotional and muscular reaction, ranging from pure inner feeling to bodily movement.

The fifth fundamental, PANTOMIMIC DRAMATIZATION, is the most valuable in imparting warmth, richness and vitality. Now what is Pantomimic Dramatization? It is a sequence of facial expressions, gestures, body positions and movements used imaginatively to reveal elements of character, situation and emotion, It uses all the other fundamentals in order to attain its fulfilment.

Now we come to the actor himself, and his immediate concern. In order to achieve his objectives, he must give serious attention to five things-Voice and Diction, Interpretation, Characterization, Co-ordination and Poise.

I have tried to give you as graphic a mental picture of Drama as possible, from its inception in the mind of the playwright to its actual presentation.

Now what has all this to do with Sacred Dance? Just this: that the participant in Sacred Dance is dramatist, director and actor all rolled into one; that practically every element and device I have talked about has its place in the Dance.

This, however, does not indicate that when you participate in Sacred Dance you are a performer in the theatrical sense. The Sacred Dancer is not an exhibitionist any more than is the choir member or the minister. But, like them, he or she should avail himself or herself of all the techniques and devices of a given form of expression. By way of illustration, I shall mention one Sacred Dance theme performed from two different approaches: One was by Sister Jean; the other, by my wife, Mrs. Henderson. The theme was Mary Magdalene. Sister Jean used all the accessories and appurtenances of a theatrical production, and yet, it was not a theatrical performance. None of the emotional impact, none of its spiritual significance, none of its sacredness was lost. On the contrary, the judicious use of these devices actually enhanced its beauty and significance as a spiritual activity.

On the other hand, the same theme was used by my wife as a solo cycle dance, interpreting three phases of the life of Mary Magdalene: The Street Woman, The Woman Scorned, and The Woman Redeemed. In this presentation, no external or material props were used. But here again was the same spiritual impact, the same absence of exhibitionism.

Now, although the two approaches to the same theme were poles apart, they had one thing in common-the presence of all the elements of drama-Human Character, Action, Emotion, Crisis, Conflict, Contrast, Spectacle, Picturization, Composition, Movement, Rhythm, Pantomimic Dramatization, Voice and Diction, Interpretation, Characterization, Co-ordination and Poise. I think this illustration points up all I have said thus far, Sacred Dance is a service to God; and I should think that God deserves your very best.

In my observations I have noted that many of you are fearful of what might be termed external devices- pantomime and charade, for instance. You are afraid that your dance will become a "performance." You are afraid to think about your dance for fear that the feeling may be lost or dwarfed. You are justified to a certain extent. But you can also go too far in this direction; because a judicious use of these devices is necessary in view of the fact that your feelings must be expressed, or at least transmitted, largely through purely physical processes. Feeling, of course, is certainly the basis of all dance, secular or religious, as it is in all aesthetic expression; but feeling is best communicated when thought about to some extent. A sacred dance or for that matter, any dance, is like a poem, for dance is the poetry of motion; and the best definition of poetry was perhaps the one given by Wordsworth-"The spontaneous overflow of powerful emotions recollected in moments of tranquillity." Now that "recollection in moments of tranquility" simply means the thought-processes that aid in its communication. No matter how deeply felt, or sincerely and honestly expressed, dance has not fulfilled its function until it has communicated. Man, being biologic-

ally and spiritually gregarious, engages in very few activities for himself alone. He is instinctively a sharer in virtually all his experiences, especially those centering around his communal and religious activities. So that, in Sacred Dance, although you are expressing your innermost feelings of reverence, worship and devotion, you are at the same time communicating and transmitting that experience, and therefore participating in a communicative as well as an interpretative form of expression.

All the arts are kindred and therefore a devotee of any one of them should seek to have some understanding of all the others. So I, as a dramatist and poet, have tried to give you some idea of what I conceive your art to be. And as I see Sacred Dance, feeling must be the leavening influence, communication the chief objective, as in all the other arts. Those of you who are interested in this form of expression have an inexhaustible mine of material from which to draw; and if I had an admonition to give in closing--and I seldom give unsolicited admonitions--it would be this: remember that no device or material is to be scorned when it can be turned to a sacred purpose; that emotion is conducive to thought, thought to action; that action, one of the basic elements of drama, is the channel through which you transmit your feelings and thoughts; that it is the element of drama in your dance that enables you to express to the fullest your innermost emotions and to transmit and share them in the act of worship.

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In presenting Rev. Robert Storer with a honorary Doctorate in Divinity last June President Nils Wessell of Tufts University spoke in the citation of Reverend Storer's pioneering work in the field of the sacred dance.

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The Winchester, Massachsetts Motion Choir group devised an interpretation of Psalm 100 for Thanksgiving in which they made use o of speech, music and movement. They spoke as they danced and included several passages without music or words, in which the movement alone was allowed to speak. It was received with great interest.

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"The reprint ' Motion is a Sacred Thing' in the last Newsletter should have the following credits: The title was given by Altar and Home , the first and the last two paragraphs were written by me, while the main part of the article consisted of quotations from 'The Art of the Rhythmic Choir' by Margaret Fisk Taylor. This error occurred in the process of editing a long lecture-demonstration in which the proper credits had been given."

Toni' Intravaia

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There is an up-dated, corrected mailing list available. See Janet Walz, secretary, before doing any mailing for Guild events.

The Children's Workers' Conference of the Buffalo, New York Council of Churches is sponsoring workshops and demonstrations January 21, 3 P.M. -10 P.M. Margaret Taylor is taking part.

This summer, July 31-August 31 Mrs. Taylor will be teaching at Garrett Graduate School of Theology, Evanston, Illinois. The course will allow time for development of creative work instead of brief one hour workshops. Garrett is right on Lake Michigan, a pleasant vacation spot.

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Dance critic and author of several articles on the sacred dance, Walter Sorell, is the new co-owner of the DANCE BOOK GALLERY at 50 West 53rd Street, New York 19, N.Y. (Formerly Kamin Dance Bookshop) Mr. Sorell has a long-standing interest in religious dance. He and his partner are establishing an entire section of books on the sacred dance. They very graciously offered to check the Wolbers booklist and report that many of our favorite references are already in stock in the shop. At last we have found a source of books where our needs will receive capable and understanding attention. The shop is open evenings-a good thing to remember.

Mr. Sorell spoke at the Consultation on the Dance held by the National Council of Churches in New York City November 1960. His article,"The Sacred Dance", appeared in the February 1961 Dance Observer. See announcement of the coming annual meeting concerning his participation in our workshop February 21, 1962.

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There is no doubt that sacred dance must be religiously motivated and kept within certain bounds of acceptability. We remember Mary Anthony's thought that one need not be glum to be sacred, and also her "It would be better to entertain the congregation than bore it." Recalling precious moments from Jacob's Pillow Institute classes gives renewed inspiration all through the winter and urges us to return for the course next June.

Sister Jean's opening statement at the New Paltz workshop is likewise worth mulling over and over:"When we offer our dance to God we must offer Him something good-a good dance. A religious or sacred dance should be at least as good as a secular dance. Since it is inspired by God, it should be better! The dancers participating should be as good as secular dancers, both in technique and expression. We certainly owe as much to the One God as to the god of entertainment. Good technique is not an end so high it is un achievable. Dance and drama both take perspiration and inspiration. Worthwhile sentiment becomes mere sentimentality unless it is backed up with good hard intelligent work."

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FROM THE PRESIDENT

The time has come for me to share with you some of the concerns (problems) which face the Guild. These must be solved not only by the Executive Board, but also by every member if we are to develop in stature, worthy of our name.

I suggest the following for your thoughtful consideration:
1) Encouraging the beginners and other relatively new groups
2) Acquiring men and boys in groups
3) Retaining members as well as acquiring new ones
4) Sharing of what members are doing
5) Improving communications

It seems to me that since there is something divine within each, even though the talent varies, there is still a place for each and every one. If we build a stone wall we start with a huge pile of all sized rocks. We do not build with only the biggest and best. When the wall is finished we should have used all the stones. Then we have been a careful craftsman. This applies, I believe, to our choirs within the Guild.

Ruth Rayton, Hanover, N.H.

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PLEA FOR COPIES OF NEWSLETTERS

The following issues are at Dance Collection, N.Y. City Public Library, marked SDG-May 1958, Spring 1959, September 1959, Spring 1960, Fall 1960, Spring 1961. Can you supply any of the other issues? Then M.J. Wolbers can complete the collection. It might also be helpful to consider having a collection for each State Library.

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Ted Shawn has written that the schedule at the Pillow in 1962 will not permit the SDG June Institute. This we regret, but we hope for 1963. We must get MEN.

The FESTIVAL will be in Hartford, Connecticut at Helen Gray's church. More details in February.

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"Movement must come from the way yoy think, from a motivating idea. Otherwise it is not convincing. To have a pure simple phrase say what you want is difficult. The quality of the movement is important.

"The human form always has a life quality. You must use the element of life even in stillness. There is no movement in tune; the impact comes from the inner intensity...In focusing on the life quality with greater intensity, the inner energy is greater than the energy used in twenty leaps.

"Miss Koner questions the currently popular theory of 'abstracting' 'What does this mean and why is it important? Art must transcend the realistic, but transcending is not necessarily abstracting and abstracting is not necessarily negating the human element...We must

transcend, yes--discard the extraneous, get down to the core, the seed.

"Jones mentions 'Keep in your soul some image of magnificence!' This is the way one reaches other people. An image of magnificence is a sense of wonder about the entire human spirit-wonder that it can create beauty, the way Michelangelo did, that it can survive a concentration camp. Schweitzer can still believe in the greatness of the human spirit. This wonder must be expressed again and again. There is so much to say and so many ways to say it; it will always be fresh."
from" Pauline Koner Speaking" by Marcia B. Marks in DANCE MAGAZINE
September 1961

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"Since we respond muscularly to the strains in architectural masses and the attitudes of rocks, it is plain to be seen that we will respond even more vigorously to the action of a body like our own. We shall cease to be mere spectators and become participants in the movement thatis presented to us and though to all outward appearances we shall be sitting quietly, we shall nevertheless be dancing synthetically with all our musculature.

"It is the dancer's purpose to arouse us to feel a certain emotion about a particular object or situation. He wants to change our feeling about something, to increase our experience, to lead us from some habitual reaction which he has discovered to be perhaps merely inertia or otherwise limited or restrictive, to a new reaction which has an awareness of life in it and is liberating and beneficent."
from INTRODUCTION TO THE DANCE by John Martin

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DUES for 1962 are now due. Make checks payable to Sacred Dance Guild and mail to Miss Hazel Bailey, 74 Sea Ave., Quincy, Mass. ($2.00)

NEW ADDRESSES: Jane Renz, 144 Clover Hill Lane, Strafford, Pa.
Janet Walz, 44 E.Central Ave., Wharton, N.J. (Janet conducted a teacher training workshop in Oradell, N.J. She had a group study Psalm 121 prior to meeting to get a "feeling" for it.

Dorothy Duston in Hampstead, N.H. had a choir participating in a Christmas program. She now has two groups.

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"Why does the church need the artist?...Might it not very well be that under God the arts are the spiritual alarm clocks for our day, to shake us up and bring us into focus, to check the phoney tendencies of the heart, chill us with irony and wake us with beauty and preserve in us a selfhood that many things in our culture conspire to destroy. The arts are certainly full of bad theology, but they also give us the stumbling truth that the human heart is not filled easily. They have the virtue of being alive and the grace to wonder out loud."
from"Protestant Postscript" by Bernard Scott in MOLIERE March 1961

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